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The Essay-Proof Journal

Devoted to the Historical and Artistic Background of Stamps and Paper Money



In this issue George Smith adds to our knowledge about Sir Edwin Landseer and the use of his famous Newfoundland dog painting on stamped revenue paper and currency.



Official Journal of The Essay-Proof Society

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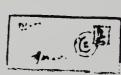


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Journal

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Vol. 39, No. 4

FALL 1982

Whole No. 156

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Editor

Barbara R. Mueller, 225 S. Fischer Ave., Jefferson, Wis. 53549

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THE ESSAY-PROOF SOCIETY meets the second Wednesday of each month except January, May, July and August (the January and May meetings will be held the following day, Thursday) at the Collectors Club, 22 East Thirty-fifth Street, New York, at 8 P.M. Visitors are cordially invited to attend these meetings, at which there are always interesting exhibits and discussions.



Figure 1. "A Distinguished Member of the Humane Society" by Sir Edwin Landseer, R.A. Copyright of the Tate Gallery, London and reproduced by permission.

Sir Edwin Landseer and the Newfoundland Dog

by GEORGE W. SMITH

When I suggested an article with this heading, the Editor kindly pointed out that two contributions had already appeared in the *Journal* on the subject of Landseer animals and the use to which they had been put by designers of several different bank notes and a postage stamp.

EPJ No. 62 (Spring 1959) contained a comprehensive survey by Glenn B. Smedley tracing the origin and the use on paper money of no less than ten of Landseer's paintings of animals, including two Newfoundland Dogs.

Julian Blanchard's "Newfoundland Dog Stamp" appeared in EPJ No. 69 (Winter 1961), and a study of these two articles leads me to believe that the two Newfoundland Dogs are not quite identical and that the use of both of them in different designs may have resulted in some confusion as to which has been used for what.



Figure 2.



Figure 3.

I have been able to see the original painting in the Tate Gallery, London, and also the very large engraving made from it by Thomas Landseer, Edwin's elder brother who was also an R.A. This latter item was included in a large exhibition which until January 1982 had been staged at the Philadelphia Museum of Art, and it is the picture of the dog lying on the quay-side to which Landseer gave the sentimental title of "A Distinguished Member of the Humane Society".

The other, similar, painting is apparently of a head only, entitled "My Dog", and my knowledge of this is restricted to the details contained in Julian Blanchard's article. Perhaps the use of this particular head is restricted to the \$2 proof note of the Continental Bank, Grandville, Illinois and the \$50 proof note of Salem Bank, Massachusetts, which were mentioned in the two earlier articles.

The Newfoundland half-cent stamp of 1887 is to be identified with the dog portrayed as lying on the quayside, which, by the time it appeared on the Farmers Bank of Lancaster, Pennsylvania and some other notes, was lying on a safe. I am glad that I have found a few



Figure 4.

items which used this second design and which are additional to those previously referred to in the earlier articles, and these can now be mentioned, but it might be of interest first to take a look at Edwin Landseer himself.

What sort of person was he? Born in 1802, he was soon recognized as an infant prodigy (an etching survives in the Victoria and Albert Museum, London, which he made when he was eight years old); elected A.R.A. as soon as his age permitted; knighted in 1850; and refused to accept the offered presidency of the Royal Academy in 1865. Through a long life he was the most popular painter of his day, the favorite of Queen Victoria, a fine landscape and portrait painter, also a sculptor (his Trafalgar Square lions are known throughout the world).

Obviously, there were phases in his life, and it is said that the transition in his work was "from a Romantic brilliance to the humorous animal genre, long regarded as the nadir of Victorian art." Yet he was buried in St. Paul's Cathedral. Such was Edwin Landseer, son and pupil of John, engraver.

With such a range of subjects, it was certain that some of them would be copied for other purposes (apart from the many cartoons based on his work) and this has been shown to be the case, but this article is restricted to the Newfoundland Dog.

"A Distinguished Member of the Humane Society" is reproduced in *Figure 1*; this is the origin of the designs used in the items now to be mentioned: In the 1870s, Leonardsville Bank, New York, used a check form which included a rather rough adaptation of Landseer's dog as a vignette (*Figure 2*). This printing was the work of Charles F. Ketchan, N.Y., and as Landseer died in 1873, this one could have been produced during his lifetime.

In 1882, El Banco del Norte, Socorro, Colombia, issued a bank note for One Peso, lithographed by D. Paredes, Bogota (*Figure 3*) on which the whole of the original picture is reproduced, having been copied, presumably by a wood engraving, from which a transfer had been made for the lithograph.

Five years later there appeared the first printings of the well-known half-cent postage stamp of Newfoundland (Figure 4) featuring the head of this same dog in a fine engraving,



Figure 5.

made after a pen and ink drawing by J. T. Rolph of Toronto and printed by the British American Bank Note Company. This was the first "dog stamp".

In a circle which is very similar to that which surrounds the dog's head on the Newfoundland stamp, it was re-engraved by Bradbury Wilkinson for a Mexican bank note for One Peso (Figure 5), and this also was a late nineteenth century production. Evidently this popular animal was expected to be adaptable in various climates!

Selected from other items of Landseer's work, which are of interest because of a philatelic connection, may be mentioned fine portraits of Georgiana Gordon, Duchess of Bedford, engraved by Charles Heath (of Penny Black fame), and the Viscountess Fitzharris, engraved by J. H. Robinson (who cut the dies for the first stamps of Belgium). This second print was published in London and New York simultaneously.

References

The Oxford Companion to Art.

"The Restless Century", Painting in Britain 1800-1900, by Wm. Gaunt, Phaidon Press, 1982. The Encyclopaedia of British Empire Postage Stamps, Vol. 5, Robson Lowe.

Arthur Syzk Works Sold by Sotheby's

In a collection of Judaica sold in New York by Sotheby's on June 2-3, 1982, was a portfolio of 48 gouaches and miniatures by Arthur Syzk. Sometimes called the most important 20th century Jewish artist dealing with Jewish themes, Szyk is known as an illustrator, miniaturist, and cartoonist whose style is reminiscent of that of medieval illuminated manuscripts.

Syzk is well known in philately because of the promotion of his album frontispieces done in that medieval illuminated manuscript style for the Canadian dealer, K. Bileski. He evidently accepted the relatively minor commission for these frontispieces because of economic stringencies resulting from his status as a refugee from Poland during the dark days of the Nazis. He also designed the Liberian Jehudi Ashmun series of 1949 (Scott nos. 300-312, C63-64) in the same lush style. The frontispieces still show up at auction, especially those for the U.S. and Israel, where they sometimes confuse newer collectors as to their true status.

Conundrum Corner

Enigmatic Essays & Puzzling Proofs

(Appearing occasionally under this title will be descriptions of essay and proof-like items of any country which seem to fall between the cracks of philatelic classifications. Some may be pure fantasies or Cinderellas; some may be security printing memorabilia; and others may be true examples of the genre. Where possible, an explanation will accompany the description of and problems posed by each item. Where an answer is not immediately available, only the description will be given in the hope that a reader can fill the void or direct us to further information hidden in specialized literature. Please send descriptions of "enigmatic essays and puzzling proofs" for the Conundrum Corner to the Editor, who will coordinate the feature. A number will be assigned to each item to facilitate future reference.)

American Bank Note Company's "Coupon" Essay



Figure 1. (Three times actual size.)

An otherwise knowledgeable dealer is puzzled by the item in Figure 1. This is a not-so-enigmatic essay that is fully listed in George Turner's monumental work *Essays and Proofs of United States Internal Revenue Stamps*, published in 1974 by the Bureau Issues Association. This catalog begins with "General Revenue Essays", and the Liberty Head vignette figures prominently among them, in various states of Essays 1 and 2, with and without differing inscriptions and even in embossed form. The one with the "Coupon" inscription is No. 2-F and is listed in die and plate proof form, in various colors and papers.

In the same group is the block of 15 impressions of the center oval with Liberty Head inscribed AMERICAN BANK NOTE CO.'S STAMP. The photocopy shown in Figure 2 was



Figure 2.

submitted by J. Leonard Diamond. Turner lists it as No. 2-D. The oval and head appear in his Nos. 2, 2-A, and 2-B with numeral and inscription UNITED STATES INTERNAL REVENUE. No. 2-E is similar, with an added rectangular, surface-printed frame. The 2-D is listed on gummed paper, brown red, and also comes in the form of a printed decalcomania with "Rosenthals Patent" in reverse below the design.

One of the more unusual features about this entire group is the use of the possessive "Company's" in the inscription instead of the usual "Company".





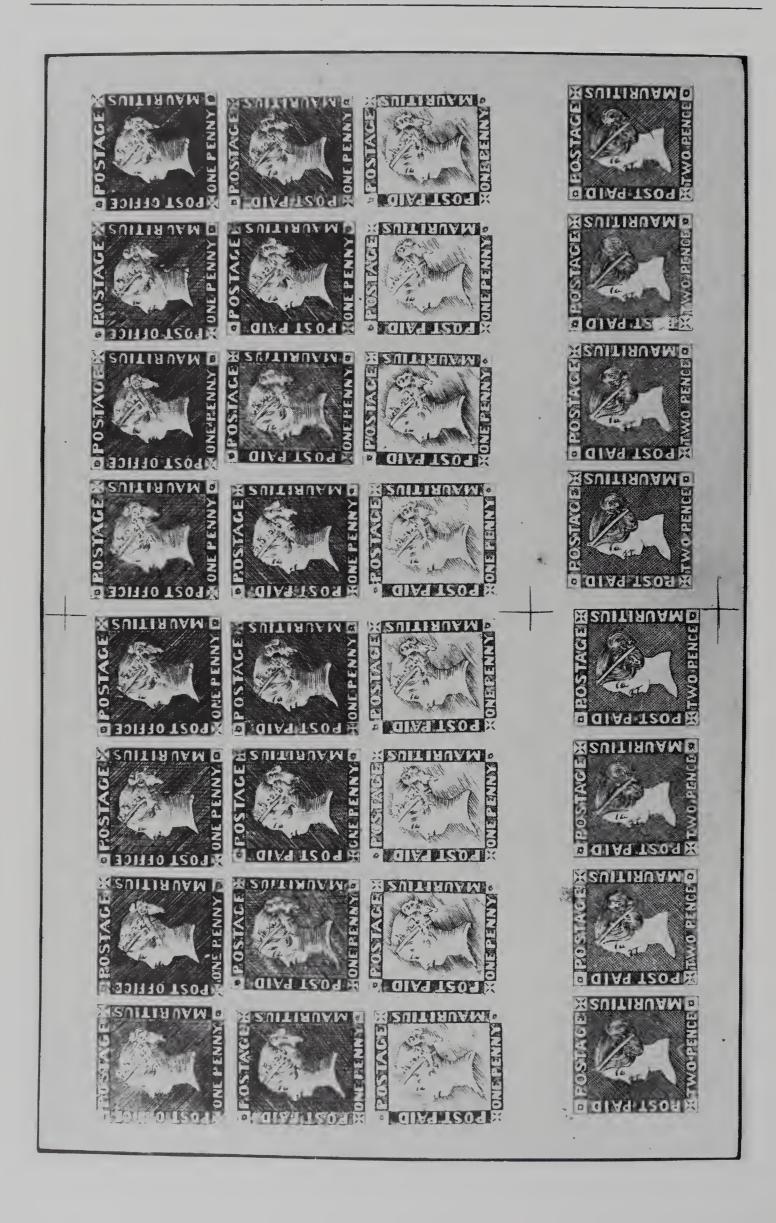
Figure 3. No. 156-1.

156-1. We are assigning this number to the single design shown in photocopy form as Figure 3. From J. Leonard Diamond again, it is an American Bank Note Co. New York (spelled out in caps) lathework frame with the initials A B N CO in the four corners, all enclosing a Washington head facing left, perhaps by Bald, Cousland & Co. originally. A lot of five die proofs on India in red, green, black, blue and brown was offered in the Greg Manning sale of Oct. 16, 1981, lot 24.



Figure 4. No. 156-2.

156-2. Again, from Mr. Diamond, the sheet of 20 "stamps" in Figure 4 inscribed EXPERIMENT in capital letters with the Liberty Head vignette found on the Turner-listed essays described above. There is no identifying printer's name: the numeral "3" at lower left and right corners and triangles akin to those on the first Bureau issue are at upper left and upper right. George Brett believes that the perforations are typical American Bank Note Co. 12 gauge. An intriguing question arises here. Were these produced before or after the BEP added their triangles to the 1890 designs of ABNCo.? From the photocopy sent by Mr. Diamond, these "stamps" appear to be in the 1890-94 size.



Classic Mauritius "Facsimile Proofs"

What is their true status?

by BARBARA R. MUELLER

NOTHER "what-iz-it" has been presented by Dr. Curt Radford. Illustrated on the facing page is his sheet of 32 rose-red intaglio impressions of facsimiles of several classic Mauritius designs, variations on Scott Types A1, A2, and A6.

Initial consultation of the accepted authorities and catalogs yielded no hints as to its origins. Gibbons' catalogs note that of A6, "Autotype illustrations in deep blue, on stout white wove paper faced with blue, were taken in 1877 from a sheet reprinted in black from the original plate". That, of course, has little bearing on the case at hand.

Mauritius was the first British colony to officially issue postage stamps, and indeed, the fifth government in the world. The story of the fabled POST OFFICE and POST PAID designs is told in most general survey or encyclopedic philatelic books—how J. Barnard, the half-blind watchmaker, engraved the two pence and one penny designs on the back of a copper plate for printing a calling card. His basic designs lasted from 1847 to 1859, yielding many great rarities in the primitive style. The original plate survived and reached philatelic hands; one owner had some reprints made in black, deep orange and deep blue of both values on one piece of paper. These, too, have no relationship to the case at hand.

A personal query to Robson Lowe elicited the following information: Calling it a "Mauritius forgery", Mr. Lowe said of the Radford sheet, "I think these were made many years ago because I came across a large stock of them when I was on the Continent and to the best of my memory prior to 1930. Some 20 years ago I was offered this stock and to the best of my recollection there were 700 sheets in blue. We have an occasional sheet come up for sale in auction when it realises between £20-50." (But the Radford specimen is in rose-red.)

George Brett's Analysis

Finally, George Brett was asked for his analysis of the engraving and the procedures which went into its making. He writes that it was "done to provide collectors with examples of something they couldn't otherwise afford . . . an awful lot of work . . . the right half is a duplicate of the left half so it had to be done by an establishment of some competence . . . a single engraved plate even so—not two impressions side by side—and there are some individual characteristics like the crack on the neck of no. 8 of the 4th row, the scratches across the upper left corner of no. 2 of the 3rd row, etc. . . . so we've got 16 individual crude engravings, representing, I assume:

Row 1—the One Penny POST OFFICE

Row 2—the bit smaller One Penny POST PAID, simulating fresh impressions

Row 3—the bit smaller One Penny POST PAID, simulating very worn impressions.

Row 4—the TWO Pence simulating, as near as I can judge, the reengraved condition by Sherwin."

(Thus, row 1 is Scott A1, rows 2 and 3 are Scott A2, and row 4 is Scott A6.)

Further insight into the origins of this "facsimile proof" sheet is solicited from readers so that potential buyers may be apprised of its true status. All too frequently vendors anoint any-



SOLUTIONE PENN

Top row, No. 8.

Second row, No. 6.

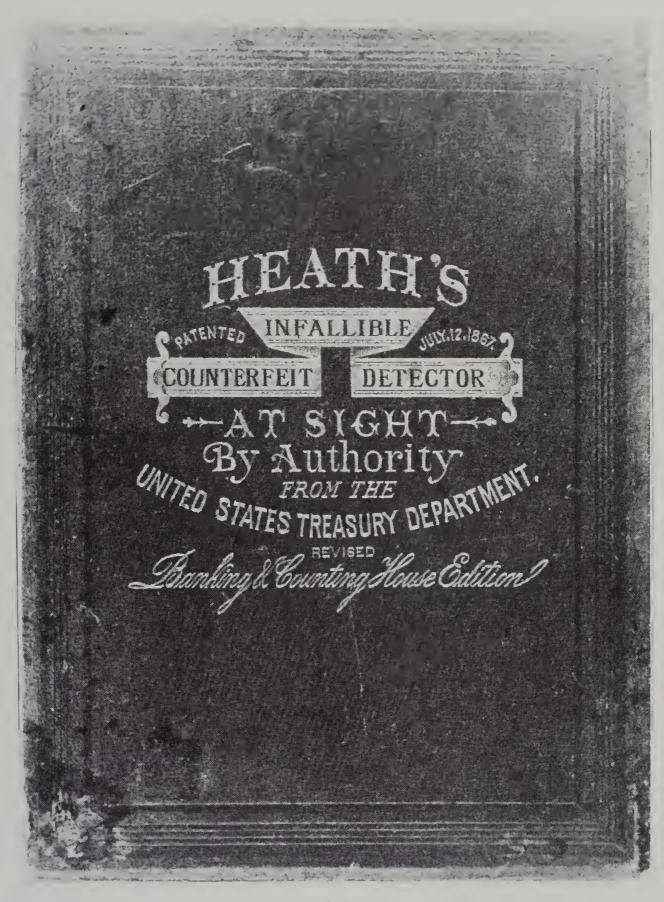


Third row, No. 2.



Fourth row, No. 3.

thing that looks like an essay or proof as such and seek correspondingly high prices. As the only publication devoted exclusively to the specialty, *The Essay-Proof Journal* should record the existence of such Cinderellas for future reference.



Cover of 1877 Banking & Counting House Edition.

The Laban Heath Counterfeit Detectors

A Survey, with Reproductions of the Plates

by DR. GLENN E. JACKSON Photographs by Adrien Boutrelle

(Continued from Journal No. 154, Page 79)

HE later issues of Heath's Counterfeit Detectors from and including 1877 to 1887* in both the Banking House and Counting Room and Pocket Editions have portions of the Legal Tender and National Bank Notes bound-in in the form of engravings. The Counting Room (or House) editions have the left portions of the notes (approximately three-fifths of each note) while the Pocket editions have the right portions (approximately two-fifths of each note). In the case of the Nationals, the notes are of the same denominations in each edition but are not always of the same bank.

In this *Journal* we will illustrate the matched portions of the Legal Tender and Nationals through the \$50 denominations. In subsequent *Journals* we will illustrate the higher value notes and eventually the backs that are available.

The diagonal black lines on the engravings are defacements intended to make their use for counterfeiting purposes impossible. In matching the portions of the engravings, our photographer, Adrien Boutrelle, has spliced them so carefully that the joints are not always immediately apparent. In general, they occur just to the right of the center of the overall designs.

In order to be as informative as possible, we include with the illustrations the name and engraver of each vignette, although this information is not in the Heath books except in a few isolated instances.

The following descriptions of the designs are from the 1877 Banking and Counting House Edition:

CHAPTER VI.

Description of United States Treasury and National Bank Notes.

Of the vast number of persons that are constantly handling the paper currency of our country, but few are familiar with the portraits, scenes and the various designs with which it is embellished. Being constantly in receipt of letters making inquiries relative to these points, and, for the benefit of those desiring such information, we herewith append a description of the Greenbacks and National Bank Notes used to illustrate the Banking and Counting House edition of "HEATH'S INFALLIBLE COUNTERFEIT DETECTOR AT SIGHT."

PLATE I.

Plate one represents One Dollar Greenback and National Bank Note.

In the centre of Greenback is a portrait of George Washington, in oval form; on left end is vignette representing discovery of the new land, Columbus being the principal of a group of figures on the quarterdeck of the Caravel.

On the National will be observed a vignette representing two females clasping right hands before an altar, which is designed to convey the idea of the Union re-established over the Altar of our Country, by the return of Peace and the aid of Heaven.

PLATE II.

Plate two represents Two Dollar Greenback and National Bank Note.

On Greenback, in an oval, with a scroll border, is a portrait of Thomas Jefferson. In the centre is vignette of east front of Capitol.

The vignette on the National Bank Note is a female, representing America, seated on a parapet, unfurling an American flag, surmounted by a wreath, a ship, and buildings in background, with thirteen stars in firmament.



\$1 Legal Tender: Central vig. of Washington eng. by Alfred Sealey after a painting by Gilbert Stuart. Left vig. of Columbus eng. by J. Ourdan after a painting by Schassle.



\$1 National Currency: Central vig. of "Concordia" eng. by Charles Burt, des. by T.A. Liebler.



\$2 Legal Tender: Central vig. of "The Capitol" eng. by L.B. Delnoce. Left vig. of Jefferson eng. by Charles Burt.



\$2 National Currency: Left vig. of "Stars and Stripes" eng. by L. B. Delnoce.



\$5 Legal Tender: Central vig. of "The Pioneer" eng. by Henry Gugler. Left vig. of Jackson eng. by Alfred Sealey after a painting by Thomas Sully.



\$5 National Currency: Left vig. of "Columbus in sight of land" and right vig. of "America Presented to the Old World" eng. by Charles Burt, des. by Charles Fenton.



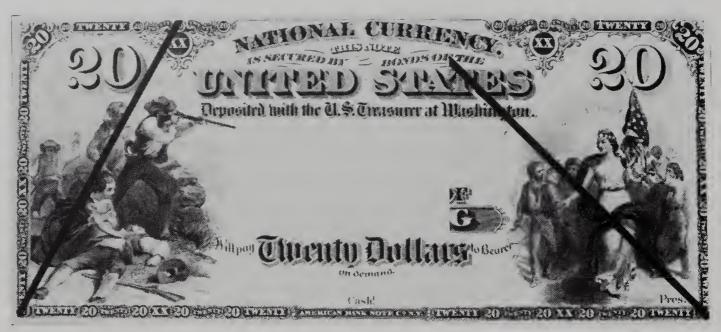
\$10 Legal Tender: Left vig. of Webster eng. by Alfred Sealey. Right vig. of "Introduction of the Old World to the New" (Pocahontas Presented to the Court) eng. by L. B. Delnoce. Bottom center vig. of small eagle eng. by Henry Gugler.



\$10 National Currency: Left vig. of "Franklin and Electricity" eng. by Alfred Jones and L. B. Delnoce. Right vig. of "American seizing Lightning" done by American Bank Note Co.



\$20 Legal Tender: Left vig. of Hamilton eng. by Charles Burt; Right vig. of "Liberty" des. by J.W. Casilear, eng. by Alfred Jones.



\$20 National Currency: Left vig. of "Battle of Lexington", eng. by L.B. Delnoce after a painting by Felix O.C. Darley. Right vig. of "Loyalty" eng. by Alfred Jones.



\$50 Legal Tender: Left vig. of Franklin and right vig. of "America" eng. by Charles Burt.



\$50 National Currency: Left vig. of "Washington crossing the Delaware" eng. by Alfred Jones after a painting by Emanuel Lutz. Right vig. of Washington at prayer eng. by L.B. Delnoce (whose wife and two daughters served as models for the female figures in the background).

PLATE III.

Plate three represents Five Dollar Greenback and National Bank Note.

On the lower corner of the Greenback is a portrait of Andrew Jackson; in centre of note is a vignette, "Frontier Life;" the principal figure is in the attitude of alarm, and seems to be reaching with the right hand for a gun lying beside him; the excited female, having an infant in her arms, and the watchful dog, indicate that their peace has been disturbed.

On the National, the vignette represents the discovery of the new land, Columbus being the principal of a group of figures on the deck of the Caravel.

PLATE IV.

Plate Four represents Ten Dollar Greenback and National Bank Note.

On the lower corner of Greenback is an admirably engraved portrait of Daniel Webster.

The vignette on National Bank Note represents Franklin, with kite in hand, experimenting with electricity, with his assistant seated on a rock near him; Leyden jar in the foreground, and 1752 in lower left corner.

PLATE V.

Plate five represents Twenty Dollar Greenback and National Bank Note.

On the Greenback, in ornamental oval frame, is portrait of Alexander Hamilton; above is "Series of 1875."

On National Note is a vignette representing battle at Lexington, 1775.

PLATE VI.

Plate six represents Fifty Dollar Greenback and National Bank Note.

On the Greenback is vignette of Benjamin Franklin, in oval frame; above it, "Act of March 3d, 1863."

On the National is vignette of Washington Crossing the Delaware; above this is large "50," crowned by "Fifty," in ornamental letters.

Samuel Writes About Perkins' Security Printing

Marcus Samuel has written a comprehensive review of "Security Printing by Jacob Perkins Before 1840" for *The London Philatelist*, Vol. 91, Nos. 1071-76 (March/April, May/June, July/August 1982). Its original purpose was to provide the Royal Philatelic Society's committee working on the Perkins, Bacon archives with a summary of what is known of the printing activities of Perkins and his associates before the birth of the adhesive postage stamp. Although based on information already available, albeit with difficulty in some instances (such as the 200-copy edition of *Jacob Perkins, His Inventions, His Times & His Contemporaries* by Greville and Dorothy Bathe published in Philadelphia in 1943 and *The Bank of England Note* by A.D. Mackenzie published by the Cambridge University Press in 1953), this summary pulls together the most pertinent facts for easy consultation by the student of intaglio engraving.

^{*} This may be true of other editions, but at the time of this writing, these issues were the only ones available.

Essay/Proof Material in

The "Griffiths" Great Britain Collection

by ROBSON LOWE

(Continued from JOURNAL No. 155, Page 141)

LINE-ENGRAVED

It is probable that Rowland Hill was in correspondence with Perkins, Bacon & Petch in July 1839 but they submitted no entry for the 1839 Treasury Competition. They had been producing plates for line-engraved revenue stamps from 1828.

In January 1840, Charles Heath and his son Frederick commenced engraving the portrait of the Queen on one of the security backgrounds previously chosen as suitable for a postage stamp. This proved to be too delicate and was rejected. In its final state this essay had the legend POSTAGE ONE PENNY at the base, and in the Griffiths Collection there is a pair of impressions in black and a single in green that were pulled from the die at a later date. (Figure 10)



Figure 10.

On 20 February, the Heaths completed the accepted master die but without the upper and lower panels. The head was based on a drawing by Henry Corbould after the head engraved on the 1837 City Medal by William Wyon. Three examples are known, this being endorsed in the margin by Henry Corbould's son, Edward, "Engravers Proof by Frederick Heath after drawing by Henry Corbould F.S.A." and was retained by the artist for his lifetime. (Figure 11)

During February the die was enlarged to stamp size, the lettering POSTAGE and ONE PENNY being engraved by William Salter. The four corner squares were left blank and it must have been proofed between the 4th and 11th of March. The Griffiths example was retained by William Hutt MP, who was chairman of the Commissioners of Stamps and Taxes.



Figure 11.

At the end of March, the stars in the upper corners had been added and proofs were struck. Subsequently, the figure "1" and OLD ORIGINAL were engraved on the die below the design and pulls made in February 1870 after 4,000 steel impressions had been taken. There is an example in this collection. (Figure 12)

Before a plate for printing postage stamps was put into normal service, two proof sheets were struck on watermarked paper and sent to Somerset House for approval, and after approval one of these proof sheets became the *imprimatur* sheet and was preserved in a register as a standard of color and for comparison with suspected forgeries. The second sheet was returned to the printers and subsequently delivered as part of the first printing. The imprimatur sheets of the line-engraved stamps were all ungummed, and even after the introduction of perforating in 1854, the imprimatur sheets were imperforate. Some plates were registered a considerable time before they were put into service, so some differ in shade and, after 1854, in the type of watermark from the issued stamps. The imprimaturs of the one penny black in the Griffiths collection are from Plate VIII and the unissued official stamp with V R in the upper corners.

There are two Postal Notices, one dated April 1840 at Edinburgh bearing a mint vertical pair of the one penny black from plate Ia, the second being dated 7 May 1840 from the General Post Office in London and bearing a horizontal pair of the V R official penny black. (Figure 12A)

THE "RAINBOW" TRIALS

As early as 1863, collectors gave the title "rainbow" to this lovely series of trials. A plate of three impressions was made in March 1840, the upper right corner being filled in with wax so that they could not be used for postage. By May a second trial plate of 12 impressions was



Figure 12.



Figure 12A.

made and, in its first state, the design was complete. In the second state the upper right corner of the impression was again voided by applying a coat of wax.

A third state was used for experiments from late May until mid-August 1840 and may be identified by a small dash in the lower right corner of the tenth stamp. The fourth state appeared in the latter part of August when the corners had been rewaxed and the void had a smooth curved cutline.

In the Griffiths collection there are ten examples from state 2 numbered 1 to 10 and mounted on a piece of paper. These were color trials, numbers 1 to 8 in shades of brownish pink, numbers 9 and 10 in shades of blue. Three different papers were used, white wove (1, 2, 3, 9, 10), bluish wove (5, 6, 7, 8) and bluish white wove (4). They were made in May 1840, for it had already been decided that black was not a satisfactory color as the cancellation could be removed. (Figure 13)



Figure 13.



Figure 14.



Figure 15.

There are four examples of the third state:

- Lilac-rose on white wove dipped in prussiate of potash, the stamp having been cancelled and subsequently treated with turpentine and creosote.
- —Black on stout white gummed paper, a trial for the gum.
- —Deep red-brown on thin white wove, a color and paper trial.
- —Drab on thin white wove, the color being a mixture of Prussian blue, green and Chinese white, tested with chloride of lime (which has eaten through two units), permanganate of potash and turpentine. (Figure 14)

There are 12 examples of the fourth state:

August 1840 on white wove

- —Pale red, a sheet of 12 showing part of the papermaker's watermark.
- —Blue, a corner example.
- —Bright blue dipped in prussiate of potash, a sheet of 12, being endorsed by J.B. Bacon "B. Pruss blue plain". (Figure 15)
- -Deep blue dipped in prussiate of potash, a corner pair.



Figure 16.



Figure 16A.

September 1840 on paper watermark small crown, usually sideways

- Red-brown, a reconstructed sheet of 12 having been experimentally cancelled in black and then treated with various cleaning mixtures. (Figure 16)
- —Red-brown, a single similar to the last.
- -Red-brown, a single with trial cancellation, untreated.
- —Blue on gummed paper, a gum trial.

 November 1840 on thick bluish laid paper
- -Green, a strip of four endorsed "Plain Paper Nov. 23 C". (Figure 16A)
- -Green, a corner block of four printed without oil in the ink.
- —Green, a single pen-cancelled.
- —Dark olive green, a corner example.



Figure 17.

Experiments were made on 26 and 29 June 1840 to print the one penny black on lighter weight papers with three different gums. At that time a paper weighing 30 lbs. a ream was in use but the experiments were made by printing from the then unissued plate VII:

- -on 24 lbs. paper with "present gum".
- —on 26 lbs. paper with "New dark No. 1."
- -on 28 lbs. paper with "New light No. 2."

The cancellation, eight concentric circles, was made with a wooden instrument. This had been lent by Rowland Hill with instructions that the stamps were to be cancelled in sheet form. (Figure 17)

Other cancellation trials were made at the same time and there are two examples of the official V R, one cancelled with Maltese cross in black and then chemically cleaned, and the other cancelled with the rotary machine obliteration in red.

On 15th January 1841, a small plate of 12 impressions was made of the new two pence with white lines added below POSTAGE and above ONE PENNY, the lower corners being left blank. In addition to using these trials as specimens stuck on the Postmaster's Notice, it was used for gum and paper trials.

In the Griffiths collection, there are an unused pair and a single, and two which have been illegally used, one cancelled with the Maltese cross and the other with the 1844 numerals type. (Figure 18)

In March, the same plate had the upper right corner voided with wax and on the 9th a printing was made in blue on two small pieces of paper bearing the Dickinson thread. The paper was so small that it would only take eight of the 12 impressions. There were, therefore, only 16 stamps printed of which nine are in the Royal collection. This trial is represented by a single. (Figure 19)







Figure 19.

Figure 18.

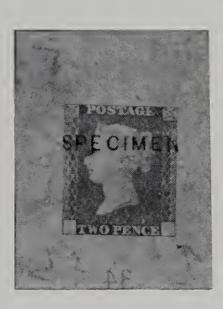


Figure 20.



Figure 21.

In May, a further trial of the Dickinson paper was made by printing from the one penny red-brown plate XI. There were only 10 threads in the paper so the first and last stamp in each row are without the thread. There is a marginal pair showing part of the inscription, one stamp without the thread.

There is no attempt at completion among the later imprimaturs, but the one penny is represented with corner examples from the top right of the sheet from plates 149 to 156 and 195 (2), the two pence plate III, the 1857 2d. plate VI, the 1858-76 2d. plates 7, 8, 9 and 12.

LATER LINE-ENGRAVED PROOFS

From 1867 to 1878 an interesting series of die and plate proofs were made for a variety of reasons. Among the **die proofs** in the Griffiths collection there are the following:

- —APRIL 1867 1d. plate 75 in rose red on blue overprinted SPECIMEN—a trial for the 2d. (Figure 20)
- FEBRUARY 1871 the 1d. die II in black with NEW and 3 engraved in the margin. (Figure 21)
 - 2d die II in blue on card showing "1", "34" and "NEW DIE" in the margin. Also a similar proof in chrome yellow. (Figure 22)







Figure 23.

The above are known as the "Ormond Hill" die proofs. This younger son of Rowland Hill had instructed the printers to provide the Board of Inland Revenue "for the supply of the Postmaster-General, six proofs in black, and six in the proper colours, from each of the $\frac{1}{2}d$. Postage due, the Id., the $\frac{1}{2}d$, and the 2d. . . . and I shall be glad if you will at the same time, take a similar number of each for me to keep, and a few from each die in two or three other colours".

October 1978. At this time trials were taken to secure lighter and more fugitive colors. These included die proofs overprinted SPECIMEN, and the Griffiths collection includes (Figure 23) the 2d. die II in mauve-pink on paper watermarked small star.

Then there are the plate proofs:

—Early in 1867 the Board of Inland Revenue agreed to provide the General Post Office with a proof sheet of each denomination for display at the International Exhibition held at Paris.

These are represented in the Griffiths collection with blocks of four of the one penny plate 103 in black and in rose, the 2d plate 9 in black and in blue.

- —In 1870 and 1871, Dr. Perkins, a partner in the brewers, Barclay Perkins & Co., invented a new security paper on which both line-engraved and surface-printed stamps were printed. The Griffiths collection has a block of four of the two pence plate 13 imperforate.
- —In 1872 Perkins Bacon secured permission to print some proofs for the South Kensington Exhibition and chose the 1d. "Stars" plate 27 from which 1,011,900 sheets had already been printed. Griffiths has a pair from this sheet which was printed in black.

(Concluded)

Ebenezer Watson of Albany— Bank Note Engraver?

by BARBARA R. MUELLER

N a stamp dealer's net price list of U.S. and foreign covers and postal history material dated late 1982, was offered at \$295 a stampless cover from Albany, New York engraver and printer Ebenezer Watson. The folded letter contained an advertising proposal for a system of bank notes complete with a printed reproduction of three designs. The cover was addressed to the Urbana Banking Co., Urbana, Ohio; it bears a manuscript 25 rate mark, the Albany circular date stamp, and the docketing "Eben. Watson Aug. 1838".

Informal inquiry among knowledgeable collectors indicates a complete lack of knowlege about Watson and his methods. Therefore, the text of the sales letter is reproduced here as well as the designs of the notes, all derived from photocopies furnished by the vendor.

A

PROTECTION

AGAINST THE ALTERATION

OF

BANK NOTES, BILLS OF CREDIT, CIRCULATING NOTES, CERTIFICATES OF STOCK AND OTHER INSTRUMENTS OF WRITING,

BY

ANY CHANGE OF THE SUM THEREOF.

By EBENEZER WATSON.

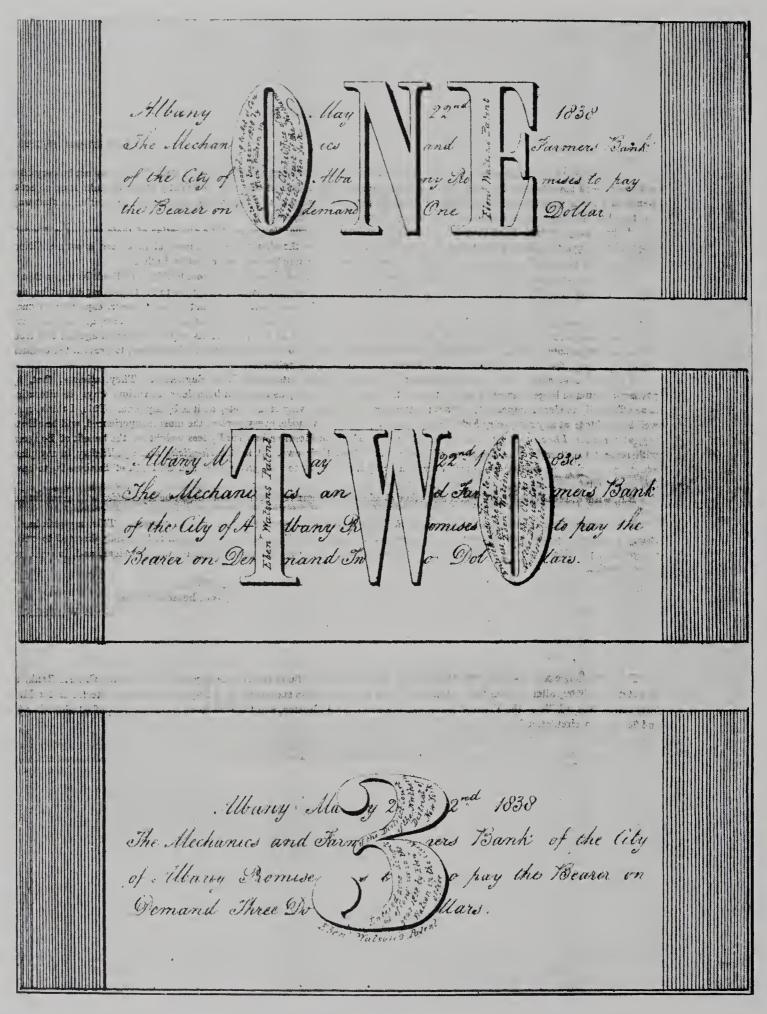
ALBANY:

1838.

The annexed are specimens of the protection proposed. It consists in engraving, printing, or any way expressing the sum in large letters, words or figures on the face of the note, &c. and so disposing the words or other matter of the body of the note, &c. as therewith to fill up the spaces between such large letters, words or figures, and between the parts thereof, but not to cover such letters, words or figures, or the parts thereof, either in whole or in part.

ITS ADVANTAGES ARE,

- 1. A protection so *complete*, as to prevent any possible alteration of the sum, without wholly extracting every word of the entire note.
- 2d. It is so *simple*, that any alteration whatever would be instantly detected, at the first glance, by the meanest capacity capable of reading the sum of a note; since the first thing looked for is the sum, and that must necessarily remain the genuine original sum. For even if the *sum* in the body of the note should be altered, or the large letters or figures be entirely extracted, the original sum would still be obvious in the *blank* that would be left.
- 3d. It is perfectly adapted to the chief field of spurious circulation—among the ignorant and unpractised; whilst it is equally suited to the convenience and security of bankers and business men.



Watson's bank note designs as reproduced in his sales letter.

Albany, August 15, 1838.

SIR-

I beg leave to submit the annexed to your consideration. Although the alteration of Bank Notes may not be very often practised, yet I am informed by a very distinguished Banker, that instances do occur sufficiently often, to make it an object to Banks to have a perfect security against it: that it is not only desirable to preserve the public from imposition in that way, but that Banks themselves, sometimes, in the hurry of business, get imposed on.

Although a particular Bank may not have any great interest in guarding against the alteration of their own notes, I would respectfully suggest, whether the interest of every Bank in preventing the alteration of the notes of all others, is not a sufficient inducement for all to make common cause in promoting the universal adoption of the protection I offer.

It has been thought, that the most successful mode hitherto practised to prevent the counterfeiting of Bank Notes, is that of covering the whole surface with the sum, in minute letters; the chief object of which I suppose to be, to prevent alteration, and its efficacy to consist in the expensiveness of so much engraving; being too great for a counterfeiter to incur, especially in small notes. But as my plan will, I think, be considered in all respects decidedly superior to that, it must be worth, at least, on every plate that is engraved, the amount of that extra expense, to say nothing of the value of its perfect protection against loss from taking an altered note. The other mode, I presume, is superfluous, if not in a great measure ineffectual, to prevent the counterfeit of signatures, for which the vignette and ornaments are principally relied on.

I beg leave to add a few words, occasioned by conversations with Bank Note Engravers. They intimate, that, by placing the sum in large characters on the face of the note, in any mode, as has often been done, in various ways, its alteration is as effectually rendered impossible, without extracting all the engraving of the note, as it is by my plan. This, I think, may well be doubted: at any rate, every body does not know it; but by my mode, every person, the most inexperienced, will be able to say, at a glance, I know this note has not been altered. This consideration has hardly less weight for the benefit of Bankers, with respect to alterations of the notes of Banks other than their own. It is this simplicity and infallibility in my plan, adapting it to popular and universal use, on which I rely for securing to it a preference; and all I ask of Bankers is, to have this single point well considered.

But, without relinquishing the secret and other checks which engravers devise, mine might be superadded with manifest advantage.

It is obvious, that extensive uniformity in Bank Notes would be of great utility in various respects. This, my plan has a strong tendency to produce, by its simplicity and economy; whilst the efforts of engravers seem to be mainly directed to effect the greatest possible variety and complication. Indeed, this, in the course of things hitherto, was judicious, and, in some respects, useful.

I am, very respectfully,
Sir, your humble servant,
EBEN'R WATSON.

P.S.—No longer ago than the 19th May last, the New-York State Bank received in deposite a note of the Ontario Bank, in this state, for \$500, altered from \$50. Both banks are of thirty years standing. And Day's Bank Note Detector of 1st May last, states that "Bills of the Traders' Bank and the South Bank, Boston, and the Rail-Road Bank, Lowell, of \$1 altered to \$3 and \$5 were in circulation."

It is difficult to grasp from the explanation just how Watson's "protector" was to be applied. The second of the enumerated advantages seems to be that "even if the sum in the body of the note should be altered, or the large letters or figures be entirely extracted, the original sum would still be obvious in the blank that would be left." It is unclear in my mind, at least, what he means. In the sales letter, Watson evidently alludes to the widespread use of the Perkins stereotype and check plate processes and asserts that his plan is better and cheaper.

Written along the side of the sheet with the illustration of the notes is the statement: "These specimens are intended merely to shew the principle the engravers in making their

plates will display them with such variations as to apply the principle with the greatest efficacy." This statement appears to be complete but it would seem that something is missing between "display" and "them".

Because the very fine script in the letters and numerals on the notes is illegible in the illustration, it is transcribed here:

In the "0" of ONE and TWO—"Entered according to Act of Congress in the year 1838 by Eben. Watson in the Clerk's Office of the District Court of the Northern District of New York."

In the "E" of ONE and the "T" of TWO—"Eben. Watson's Patent".

In the "3"—same as in the "O".

Inscription under the letters and numeral—"Albany May 22nd 1838/The Mechanics and Farmers Bank of the City of Albany Promises to pay the Bearer on demand One Dollar [Two Dollars; Three Dollars].

As is the case with so much of the material shown in the *Journal*, this information on the work of Watson is sketchy at best. It is published in the hope that a reader will be able to fill in the details on Watson and any notes he may have produced. Or it is possible that this time we have stumbled onto the work of a previously unknown bank note printer?

Auction Prices Realized

Robson Lowe-Christie's, New York. Sale of April 1-2, 1980. The Alexandre Vattemare Presentation Albums.

(All descriptions are from the auctioneer's catalog. Prices include buyer's premium of 10%.)

(Concluded from Journal 155, Page 133)

DEMAND NOTE PROOFS

These uniface proofs on India paper are mounted as complete notes. One back design, perhaps two, is known for each denomination; however, this is the first offering of face and back designs together.

face not affecting back and really insignificant est. \$1,250	9,900
\$20 (F-11, H-700B), series 2, "00000" in red, plate pos. A, at least three uniface face designs are known, only one—possibly two—other black designs known, some faults on	
\$10 (F-7, H-463C), series 3, "00000" in red, plate pos. A, a least seven uniface face designs are known and fewer back designs est. \$2,000	7,700
known and fewer back designs est. \$2,500	5,500

NEW YORK OBSOLETE NOTE PROOFS

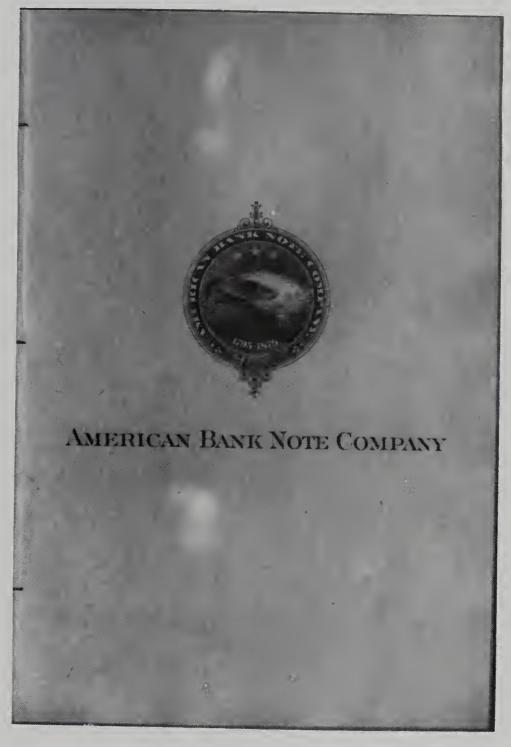
Listed alphabetically by town or city

(Wi-69-70); \$2 minor stain. Three pieces

Adams, HUNGERFORD'S BANK, \$1 "Oct. 15, 18", milkmaid and cows; \$2 harvesting; \$3 "Oct. 25, 18", America as Indian princess; \$5 "Oct. 25, 18", running horses; \$10 rider and sheep (Wi-1-5), \$1, \$3 and \$10 some faults mostly at edges. Five	
pieces est. \$400	550
Albany, COMMERCIAL BANK, \$1 three females center, De Witt Clinton right; \$2 Indian maiden pondering civilization, Franklin right; \$3 two females with shield, Jackson right	

660

est. \$280



Front cover design.

Another American Bank Note Co. Sample Book

as reported by J. Leonard Diamond & Fred Benjamin

Both of these members have simultaneously reported acquisition of a small, pocket-sized American Bank Note Co. sample book that contains many of the "specimen" stamp-like designs in the color chart book described in *Journal* No. 152. However, they are in individual die sunk form rather than small sheetlets of multiple impressions.

On this newly reported book, the cover is embellished by the center of the eagle engraving seen on pages 177-78 of No. 152. The back of the cover gives the address "70 BROAD ST., NEW YORK, N.Y. U.S.A." The first page bears a sepia impression of the Rembrandt design. Next is a red Taj Mahal. The third page has a design not in the earlier reported book—a Justice-like draped female figure in violet. On the fourth page is a green, nearly nude Mercury figure with a rising sun in the background. Page five has an orange "aviation" scene. Page six



Sample designs seen in the book described here but not in the color chart book described in Journal 152.

is a blue "communication" design as in the previously described book. Page seven has the "education" design in olive also shown in No. 152. Finally, the rear cover has an attractive female portrait facing left.

Two of the designs in this Diamond-Benjamin sample book do not appear in the color chart book and do not bear any "specimen" notation, only the name of the company. The third one, the aviation, does have the SPECIMEN inscription. The latter design is also seen on the USPS Commemorative Panel (Scott 8CP) for the 8¢ Stamp Collecting issue of 1972.

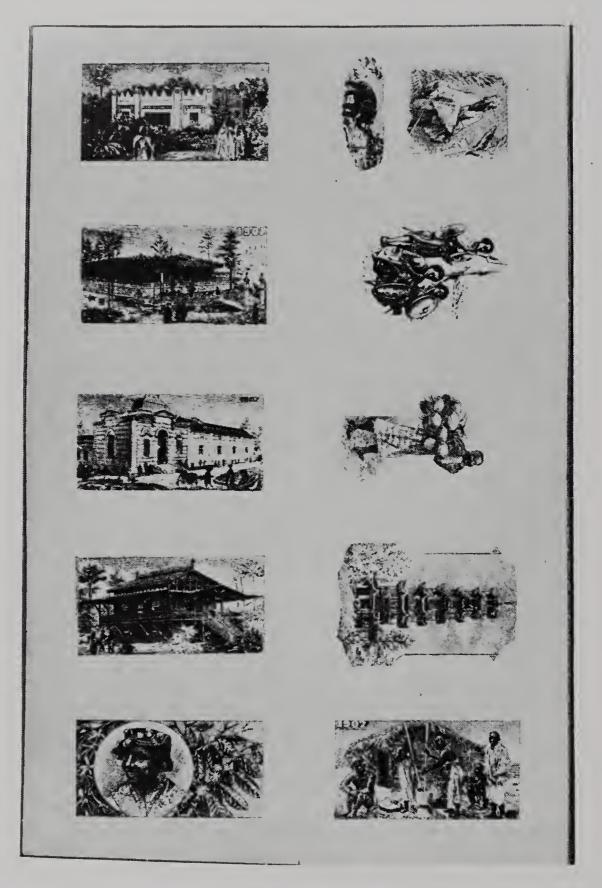
It would seem that the attention currently being given to these sample books and similar bank note company artifacts is bringing more and more of them onto the market.



Back cover design.

Markovits Embarking on Study of U.S. Officials

EPS member Robert L. Markovits, P.O. Box 891, Middletown, NY 10940, solicits the help of the membership in his study of U.S. official stamps. Since Frank Goodwin and Harry Konwiser wrote about them, nothing definitive has appeared. Markovits hopes to remedy that situation. To that end, he solicits Xerox copies of covers, essays, trial colors, proofs and similar exhibition pieces. Full credit will be given in the projected handbook for anything used and requests for anonymity will be honored.



Proof-Like Facsimile Designs of the French Colonial Genre

by ROBERT G. STONE

In the April 1981 issue of France & Colonies Philatelist, note was taken of imitations of well-known French designs described as "Poste Enfantine". Our informant stated that these rather crude imitations, crudely perforated, were put out around 1900-1914 for children's amusement and education. They are now considered rare and are much desired by collectors of memorabilia of the Belle Epoche. There are facsimiles of Sage, Sowers, Mouchon, and Blanc types, Taxe Duval, Bons de Poste, Mandats, postal cards, letter cards, pneumatic tube



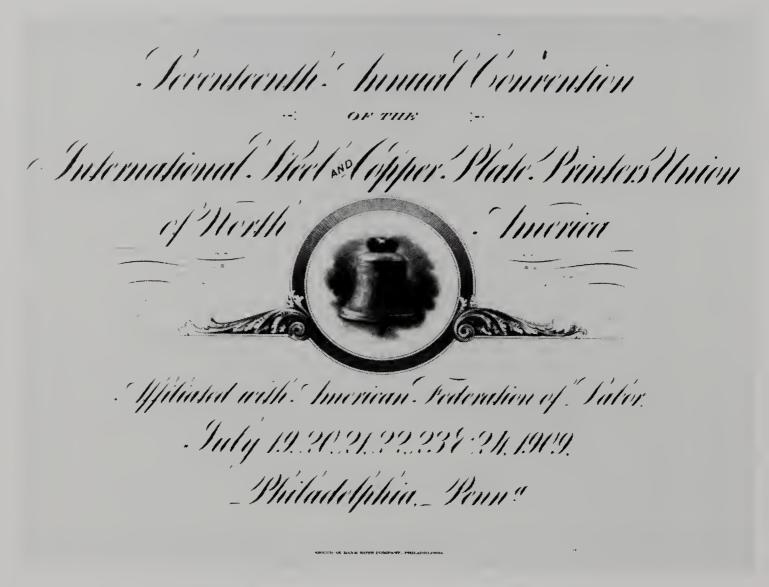
Enlargements of two of the designs.

cards, colis postaux forms, bank notes, telegram forms, etc. The words "Poste Enfantine" are printed on the forms and stationery.

Perhaps in the same category is the small sheet with 11 sepia images shown here. These images appear to be lithographed reproductions or facsimiles of vignettes from various stamps of the 1900-1910 period (some are inscribed 1907). I recognized three which are from French colonies stamps and one from Sierra Leone. I picked this up many years ago from a dealer who thought they are "proofs of some sort". Well, I knew they were no proofs but my curiosity has not been satisfied over the years. Perhaps this sheet is for a child's decal or a cut-out to mount. At any rate, these are not what is generally accepted as proofs, or even essays.

PRICES REALIZED—from page 192

FALBION, \$1 D.T.; \$10 D. & H. (Wi-136, 135); small faults. I wo pieces est. \$100	110
COF BAINBRIDGE, \$1 in color "March 4, 1847", Indian scene contement of settlers, interesting shield counter (Wi-217); \$2 in color "March 4, e vignettes and large "lazy two" in pale orange; \$10 in color "March 4, ait and large vignette of two females; minor border imperfections, other-pieces	1,100
F LAKE ERIE, \$1 R.W.H.&E. "Oct. 1, 1847", female with "1" center, right; \$2 R.W.H.&E. "Oct. 1, 1847", harbor scene center, female with anchor right; \$5 R.W.H.&E. "Oct. 1, 1847", Ceres center; \$10 . 1, 1847", Enterprise and Protection center (none listed in Wismer); est. \$350	605
Four pieces est. \$350	003



A 1909 Union Souvenir Card

Shown here courtesy of Dr. Glenn Jackson is a die proof of a souvenir card of the International Steel and Copper Plate Printers Union of North America, affiliated with the American Federation of Labor, dated July 19-24, 1909, for a meeting at Philadelphia. It was produced by the Philadelphia office of the American Bank Note Company. The central vignette depicts the Liberty Bell.

This card was issued for the Union's 17th annual convention. A similar one with a vignette of the Capitol was issued for the 20th annual convention in 1912 and was illustrated in *Journal* no. 154, page 58.

Radio Reception "Stamps" Round-Up

As this issue was being prepared, response to the short report on the American Bank Note Co. "verified reception stamps" given out by pioneer radio stations (EPJ no. 155, p. 145) came in from several readers, most notably Brad Beard of Houston and Richard Davis of Santa Barbara, both of whom sent actual specimens, copies of albums, etc. Since there is so much to be digested for a definitive article, I have been obliged to lay the project over to the next issue. Meanwhile, further input will be welcomed.



More Essays Which Are Not What They Seem

A Brazilian Burrus Concoction

by BARBARA R. MUELLER

John Fosbery, well-known British specialist in Latin American philately, has encountered the Brazilian item illustrated here and questions its status. The album page on which it is mounted carries the notation "1894 unadopted essay/ black line drawing for unadopted design of Liberty Head." Mr. Fosbery gives his history of this concoction:

"I bought it some three years ago in an American auction and it came all dolled up with an art nouveau framework and was alleged to have come from the Burrus collection. I can find no record at all of it and no one who has seen it has commented except Alex Rendon who told me it was a fake and one of a few such items which were alleged to come from the Burrus collections."

On the basis of what has been published sporadically in the *Journal* over the past five years, Mr. Rendon is correct. Similar "essays" from France, Greece, Canada, Mexico, India, Siam, and the United States have been reported. It is unfortunate that the maker of these items has chosen to associate the name of Burrus with them, since that famous collector is no longer here to defend himself. It is also unfortunate that vendors continue to sell them on the strength of that provenance, disregarding the substantial amount of derogatory information that has been published.

The George B. Mason Collection of U.S. Essays and Proofs

by STANLEY M. BIERMAN, M.D.

The posthumous publication of Clarence Brazer's "The Collection of the Late William Alexander Smith, Jr." in *The Essay-Proof Journal* (EPJ 52:237-239, 1956) indicated his keen interest in early auction sales of major U.S. essays and proofs. The Smith Collection which was sold on October 26, 1903 by J. W. Scott was the most complete lot of U.S. essays and proofs sold to that time, the realization of prices serving, for lack of a better criterion, as a guide for estimated value of similar items catalogued in later sales.

There were, however, a number of major sales of U.S. essays and proofs antedating this sale, the enumeration of which is sufficiently interesting and historically important to also capture in the pages of *The Essay-Proof Journal*. Such is the case of George B. Mason, a well-known, old-time collector from New Jersey, who chose to dispose of his magnificent collection at the 13th Thos. L. Bucken Auction (known also as the John J. Casey sales, as auctioneer for both Geo. A. Leavitt and Thos. A. Bucken & Co. for the period 1886-1894). The Mason sale of October 13, 1887 was most notable for the finest set of Buenos Ayres ever offered as well as magnificent match and medicine stamps (which were sold to E. B. Sterling), locals and envelopes. Among the other notable features of the 654-lot sale was a magnificent offering of proofs on India paper with the number of items in parenthesis () and the prices realized to the right:

	Lot				
	444	1847	5¢, 10¢; and the two Carrier stamps	(4)	\$1.04
	445	1851	1, 3, 5, 10, 12, 24, 30, 90	(8)	\$1.60
	446	1861	1, 2, 3, 5, 10, 12, 15, 24, 30, 90	(10)	\$2.00
	447	1861	1, 2, 3, 5, 10, 12, 24, 30, 90; the 15¢ without corner ornaments; each in block of four	(40)	\$2.00
	448	1869	1, 2, 3, 6, 10, 12, 15, 24, 30, 90	(14)	\$2.24
	450	1869	15, 24, 30, 90, each in block of four	(16)	\$3.52
	460	1870	1, 2, 3, 6, 7, 10, 12, 15, 24, 30, 90 as block of four	(44)	\$2.64
			PROOFS ON THIN CARD-BOARD		
	464	1847	5C, 10C; the two Carrier's; last on India	(6)	\$0.30
	465	1851	1, 3, 5, 10, 12, 24, 30, 90	(10)	\$0.30
	466	1869	1, 2, 3, 6, 10, 12, 15, 24, 30, 90	(10)	\$1.20
	476	1870	"State" \$2, \$5, \$10, \$20	(4)	\$3.20
	487	1875	"Newspaper" \$60	(1)	\$2.00
ESSAYS FOR U.S. STAMPS					
	488	_	e "3" in centre, "Postage" above, "Cents" below in lathe-work oval; roofs in red, black, blue, brown green	(5)	\$1.30
	490		klin to left; "U.S. Postage" above, "Three Cents" below; India fs in red, blue, black	(3)	\$0.90

492	Washington to right in niche; inscription as in 490; die proofs, five colors	(5)	\$1.30
494	Washington to left; on rayed ground; "U." "S." in upper corners, "3" in lower; "Postage" above, value below; die proof in five colors	(5)	\$2.50
497	The design of 490, but "Albany Office" at sides; India proofs in blue, red, black (3)		\$1.50
502	India head to right in oval; "United States" above, "Ten Cents" below; die proofs on extra large India, blue, purple, red, black	(4)	\$0.24
503	India head, Liberty head, and Liberty head on shield, three of each in a row; all on one sheet from original block: green on white wove paper	(9)	\$0.99
515	1847 5¢, die proofs on large paper, with frame of crossing lines; five colors	(5)	\$1.30
516	1847 10C, similar to last lot	(5)	\$3.75
517	N.Y.P.O. 5¢ large head of Washington; die proofs in five colors	(5)	\$3.75
518	The medallion only without frame etc. of last lot; die proofs in five colors	(5)	\$3.75

It cannot be determined from the hand-written entries in the auction catalogue whether the distraught (we assume) Mr. Mason was buying back his own lots, but it is notable that The Scott Stamp & Coin Co. was later to sell the "Splendid (collection) of Postage and Revenue Stamps from the property of the late Mr. George B. Mason, of Lyndhurst, New Jersey" on March 7, 1891. Scott's 103rd sale contained many of the lots of U.S. proofs described in the earlier 1887 sale by Casey.

Editorial Essay

GAIN in this issue we stray from "pure" stamps and paper money to the peripherals of the hobby—Cinderellas, call them what you will. The reason? I have had greater reader response to the recent articles and reports on the Peckmore cards, the radio reception verification labels, the bank note company sample books, etc. than I ever experienced about articles on conventional essays and proofs. What is even more revealing is the fact that the readers responding are knowledgeable, mature philatelists who ordinarily would be expected to look down on such lightweight interests.

I cannot explain this warm reception of the recent *Journals* without turning to a love common to us all—the love of the finely engraved line, the beauty of the intaglio wherever it appears. One thing leads to another—a classic engraved stamp to a richly colored proof of its design to a bank note that shares the stamp's vignette and on to the distinctive art of the designers and engravers, their "outside" work and reproductions.

Could it also be that the limited quantity of true essays and proofs on the market, available only at ever-increasing prices, has turned us to the peripherals, forcing us to use our ingenuity to sustain our interest? This adversity may well be a blessing in disguise; because of it we are blazing new trails and opening up new collectible fields to respectability.

If you have something strange and intriguing in your stock book, send me a photo or clear photocopy of it. If I can't identify it (and I don't pretend to be a walking encyclopedia of knowledge), I'll write it up for the *Journal* and ask for our readers' input. After nearly forty years of *Essay-Proof Journal* publication, I think we are entitled to a little fun to lighten the seriousness of our "regular" articles.

Secretary's Report

by DAVID E. McGUIRE, Secretary RD #4, Colonial Drive, Katonah, NY 10536

Members Admitted

- 1618 Adamski, Joseph J., 2507 Almar, Jenison, MI 49428 (U.S. Paper Money) by George Wait
- 1619 Rexford, Peter M., 41 Tealwood Dr., St. Louis, MO 63141 (U.S., Germany, B.N.A.) by David E. McGuire
- 1620 Bird, Kenneth G., 1006 Turnbull Dr., Metairie, LA 70001 (U.S. Dept. Proofs, Specimens & Banknote Issues) by Hubert C. Skinner
- 1621 Shull, Hugh, P.O. Box 712, Leesville, SC 29070 (So. Carolina Obsolete Notes) by Frederick Benjamin
- 1622 Minarsky, George, P.O. Box 93, 36 Adelaide St. East, Toronto M5C 2H8, Canada, (Dealer) by David E. McGuire
- 1623 Enriquez, Pablo, 1341 So. Hickory St., Melbourne, FL 32901 (U.S. Plate Blocks & Comm. Panels) by David E. McGuire
- 1624 Grana, Edith A., 214 Bellino Dr., Pacific Palisades, CA 90272 (19th Cent. U.S. & B.N.A.) by David E. McGuire
- 1625 Graham, R. J., 395 Fraser St., Pembroke K8A 1Y5, Canada (Canadian Paper Money) by David E. McGuire

Member Deceased

C58 Gerber, Lambert W.

Resignations

1572	Krievens, Victor B.	1158	Harris, James P.
1009	Deutsch, Nathan H.	1402	Baum, Bernard
1314	Kuttner, William R.	1442	Knight, Lyn F.
1568	Lange, George H.	1484	Gibbs, Robert M.
850	Kemm, Theodore	1247	Lane, Maryette B.
1281	Goffery, James	1295	Danner, R. F.
1272	Rostwick A F		

Change of Membership Name

566 Harmer, Bernard D., to Harmer, Keith A.

Change of Address

- 1144 Katz, S. M., to 9607 Metcalf, Overland Park, KS 66212
 1254 Herzog, William K., to P.O. Box 6038, Saginaw, MI 48602
 1208 Kannewurf, Dr. C. R., to P.O. Box AA1475, Evanston, IL 60204
 C46 Duncan, Richard L., to 1717 Homewood Blvd., Delray Beach, FL 33445
 1445 Branson, Jon A., to 12315 Wedgehill, Houston, TX 77077
- 874 Criswell, Grover C., Jr., to Route 3, Box 1085, Ft. McCoy, FL 32637
- 1370 Knapp, Rev. Stephen A., to 5775 Highland Rd., Highland Heights, OH 44143
- 1436 Dumas, Dr. Elee C., to DIALL, Box 97, FPO New York, NY 09510
- 1544 Grill, Fred B., to 1170 Broadway, New York, NY 10001
- 1344 Laurence, Michael, to Editor, Linn's Stamp News, P.O. Box 29, Sidney, OH 45367

Enumeration of Membership

Number reported in Journal #155	418
Gains	
Losses	
Net Membership	412
Non-Member Subscribers	31

Pratt Authors Newfoundland Pence Issues Handbook

Handbook #2 of the Vincent Graves Greene Philatelic Research Foundation has appeared under the authorship of Robert H. Pratt, who has long been recognized as an authority on British North America philately. With the late Kenneth Minuse he compiled *The Essays and Proofs of British North America* for this Society. Now he has turned to another facet of his specialty for *the* definitive study of the first issue of Newfoundland.

In brief, this 192-page, 6 x 9, hardbound book covers all aspects of the nine-stamp issue from its origin as shown by essays and proofs to usage and rates, including a listing of all known covers. It is enhanced by the addition of two color plates showing shades and printings of the 1, 2, 5, 6, and 8 pence and an acetate overlay for determining the genuineness of cancellations. The plates and overlay, of course, are placed in a pocket in the back of the book for easy removal and use for comparison with the actual stamps.

The table of contents covers these subjects: procurement of the pence stamps; pence issue proofs and essays; Perkins Bacon trade sample sheets 1902-29; pence issue papers; scarlet vermilion issue 1857; orange issue 1860; abnormal oranges; two rose issues 1862; the (235) obliterator; pence issue remainders and legitimate cancellations; pence issue overprints (CANCELLED & SPECIMEN); stampless covers; pence issue catalogue; recorded pence issue covers—a census; and an index.

This book is the result of many years of study which included travel to the province to search its archival records and to Britain to consult with authorities there and to check out the holdings in the Royal Collection.

For bibliographical purposes, Mr. Pratt adopted the plan of appending a list of "chapter references" to the individual chapters. For the proofs and essays chapter, there are 11 such references. Obviously, then, the book is a worthwhile purchase for essay/proof collectors on the basis of that and the some 50 pages in the four chapters on the specialty alone. But anyone with a feeling for well-produced philatelic literature will be pleased with the Pratt handbook.

BRM

THE PENCE ISSUES OF NEWFOUNDLAND 1857-1866, by Robert H. Pratt, limited edition of 1000 copies; \$65.00 in Canadian funds from Vincent G. Greene Philatelic Research Foundation, P.O. Box 100, First Canadian Place, Toronto, Ontario M5X 1B2.

AUCTION PRICES REALIZED

(From Page 197)

Camden, CAMDEN BANK, \$5 D. & H., blacksmith vignette; \$10 D. & H., three femalecenter, Franklin right; \$20 D. & H., eagle vignette, Washington right, numerals "20 intertwined (Wi-468-470); minor faults. Three pieces est. \$35)''
Chester, CHESTER BANK, \$1 vignette of Maying (rarely seen); \$2; \$5 R.W.H. & E. "Ma 28, 1855" in ms.; \$10 R.W.H.&E. \$20 R.W.H.&E. (Wi-583-587); \$1 and \$2 fe faults, \$20 minor stains. Five pieces	ew
Ellenburgh, CHAMPLAIN BANK, November 1, 1846, \$1 milkmaid vignette; \$2 tw females and eagle around shield, \$5 (Wi-711-713); first with tiny edge nick. Three piecests. \$28	es
French Creek, FRANKLIN BANK, July 15, 1847, \$1 D. & H., Liberty, Ceres and Minery \$2 D. & H., America as Indian princess, Liberty, ornate "2" with female; \$5 D. & H. Liberty, Ceres and Franklin (none listed in Wismer); beautiful group of proofs. Thropieces	l., ee
Friendship, COMMERCIAL BANK, June 15, 1847, \$1 D. & H., milkmaid vignette; \$2 I & H., female and wheat center, sailor right; \$5 D. & H., Washington center, female ceither side (none listed in Wismer); last two with very trivial flaws. Three pieces	D.
est. \$30	00 550
Genoa, KNICKERBOCKER BANK, \$1 D. & H., seated Colonial General center, Gener Taylor right; \$2 D. & H., ship carpenters (Wi-848-849); choice. Two pieces	al
est. \$2	50 440
Greenwich, GREENWICH BANK, \$1 T.C., angel as Justice with "1" and Mercury wi cornucopia; \$2 T.C., Ship carpenter center, cherubs right; \$3 T.C., three females center three cherubs right (Wi-331, 332, 334); minor faults mostly at edges. Three pieces	
est. \$2	80 605
Ithaca, BANK OF CAYUGA LAKE, September 10, 1847, \$1 D. & H., expansive railrowing vignette; \$2 D. & H., harvesting scene and ornate "2" with female; \$5 D. & H., DeW Clinton, Shakespeare and Signing of the Declaration of Independence (none listed Wismer); choice group. Three pieces	itt in
Kingston, KINGSTON BANK, \$1 T.C., Agriculture with child and dog center; \$2 T.C two females and shield center, farmer left, carpenter right; \$3 T.C., three females left (Wi-1057-1059); last with tiny edge nick. Three pieces est. \$30	eft
Leedsville, AMENIA BANK, \$1 D.S. & H., beautiful vignette of Ceres with cornucopia; D.S. & H., Ceres, Liberty and etherial female holding \$3 counter (Wi-1107, 1108); \$2 D.T. & Co., large eagle vignette; \$1 and \$20 with trivial imperfections. Three pieces	20
est. \$4	00 715
Malone, FRANKLIN COUNTY BANK, \$1 R.W. & H., Maying scene left, female wi "1" center; \$2 R.W. & H., two females lower left, Liberty and eagle upper right; \$5 R.V. & H., female Agriculture within ornate "V"; \$10 R.W. & H. ornate "X" center, Cerright (none listed in Wismer); all except \$1 with some faults. Four pieces . est. \$40.	V. res
Mayville, AMERICAN BANK, \$2 D. & H., two vignettes of females; \$5 D. & H., she carpenters and Liberty vignettes (\$2 not listed in Wismer, \$5 Wi-1234); tiny border imperfection. Two pieces	er-
Mina, FARMERS BANK, April 5, 1847, \$1 Liberty and eagle center; \$2 "lazy 2" are unusual vignette (neither in Wismer); first with repaired tear, otherwise choice lot. Two pieces	vo

NEW YORK CITY

AMERICAN EXCHANGE BANK, \$500 R.W. & H., large denomination with train and steamship vignette, \$1,000 R.W. & H., harbor vignette with ship (Wi-14, 15); \$500 border imperfections and small tear below "York", \$1,000 corner faults. Desirable proofs. Two pieces	715
ATLAS BANK OF NEW YORK, \$1 Clymer, D. & H., ship carpenters (Wi-612); \$2 Clymer, D. & H., horse vignette and ruling machine, profile of Shakespeare (not listed in Wismer); \$1 tip of one corner missing, otherwise near flawless proofs. Two pieces. est. \$250	550
BOWERY BANK, \$1 R.W.H. & E., three vignettes; \$2 R.W.H. & E., Agrarian male and female vignette; \$3 R.W.H. & E., three vignettes; \$5 R.W.H. & E., both vignettes include symbolisms for "5"; \$10 R.W.H. & E., two female vignettes; \$20 R.W.H.&E., seated female between ornate "20" (Wi-134-139); \$5 tiny border imperfections, otherwise near	
flawless proofs. Six pieces	1,320 4,950
FULTON BANK, \$1 T.C., sailor right, bust of Fulton; \$2 T.C., female with sheaf and sickle, bust of Fulton; \$5, Female with triden, bust of Fulton; \$10 T.C., youth gathering corn; \$50 T.C., Fulton vignette; \$100 T.C., Fulton vignette (Wi-310, 311, 316, 319, 320; \$5 not listed); \$1, \$2, \$5 few faults. Six pieces	1,650
Palmyra, CUYLER'S BANK OF PALMYRA, \$5 R.W. & H., Martha Washington right, "5" on a magnificent counter; \$10 R.W. & H., Washington right, counter similar to preceding (Wi-1517, 1519); beautiful proofs. Two pieces est. \$250	308
Rochester, COMMERCIAL BANK OF ROCHESTER, \$1 Indian maiden and civilization, Washington left; \$3 female and barrels on wharf, De Witt Clinton left (Wi-1716, 1718); \$3 slight mounting damage. Two pieces est. \$200	330
Rome, FORT STANWIX BANK, \$2 D. & H., farmer plowing; \$5 D. & H., signing of the Declaration of Independence, William Penn portrait; \$10 D. & H., three females, Liberty and eagle (Wi-1805-1807); \$2, \$10 with some mounting defects. Three pieces	572
Romulus, FARMERS BANK OF SENECA COUNTY, \$500 Durand & Co., partially clothed female center; \$1,000 Durand & Co., as \$500; \$ (denomination blank) Durand	312
& Co., as \$500 (none listed in Wismer); first two with corner defects. Scarce proofs. Three pieces	1,320
two horses and train center, the Parmigianino portrait of Columbus left (\$50 Wi-2081, other not listed); \$20 some edge damage, \$50 tear on face. Two pieces est. \$150	242
Watertown, BLACK RIVER BANK, May 1, 1844, \$1, quaint milkmaid and cows vignette; \$2, five vignettes including Franklin; \$3, Liberty, eagle, Ceres and \$3 counter; \$10, two females, one representing Liberty, ships in background (Wi-2301-2303, 2309); \$10 tiny imperfections, otherwise choice lot. Four pieces	1,045
Watertown, HENRY KEEP'S BANK, September 20, 1847, \$1 D. & H., Indian family on cliff, Parmigianino portrait of Columbus; \$2 D. & H., harvesting scene; \$5 D. & H., Washington portrait, two females on either side; \$10 (D. & H., winged Ceres with cornucopia and second female (none listed in Wismer); \$2 and \$5 edge damage. Four pieces	
est. \$450	1,045

ALABAMA, Mobile, BANK OF MOBILE, \$5, two females on wharf, Washington portrait; \$10, sailor with flag on wharf; \$50, angelic trumpeter center (similar to Fame on \$5	
educational note by W. Shirlaw); \$5 and \$10 with corner missing, \$10 with additional edge damage, \$50 with aging spots. Three pieces est. \$400 1,045	
CONNECTICUT	
Bridgeport, CONNECTICUT BANK, \$1 T.C.; \$2 T.C., unusual Liberty with trumpet left; \$5 T.C.; \$10 T.C. (Wi-27, 28, 31, 33); \$2 and \$5 face and edge damage. Four pieces	
Danbury, DANBURY BANK, \$3 T.C., cattle drive center, cherubs left; \$10 T.C., Washington left, mowing scene center, female right (Wi-80, 84); \$10 minor aging. Two pieces	
Falls Village, IRON BANK, \$1 T.C.; \$2 T.C., view of falls and village; \$3 T.C., milking scene center, farmer left, blacksmith right; \$5 T.C. (Wi-135-138); \$2 & \$5 edge and corner damage. Four pieces	
Hartford, CONNECTICUT RIVER BANKING CO., \$1, rider and sheep; \$2, Franklin and Washington portraits; \$3, sailing ships, Franklin portrait (Wi-172, 174, 175); \$1 faint mounting marks, \$2 light foxing. Three pieces	
Hartford, HARTFORD BANK, \$1, signing of the Declaration of Independence; \$2 (Wi-206, 207); \$2 some face damage. Two pieces est. \$300 660	
Middletown, MIDDLETOWN BANK, \$5 T.C.; \$10 T.C.; \$20 T.C., angels and cherubs vignette; \$50 T.C.; \$100 T.C. (Wi-308-312); \$10 traces of mounting, \$50 minute blemish at bottom, \$100 minute foxing at top, still an extraordinarily beautiful group of proofs. Five pieces)
New Haven, MECHANICS BANK, \$5 T.C., five presidents center; \$10 T.C., sailor with flag center, Indian princess left, Justice right (Wi-369, 370); \$5 corner damage, \$10 minor foxing. Two pieces)
New Haven, NEW HAVEN BANK, \$1 T.C., first Sabbath 1638 left, sailor right; \$2 T.C.; \$3 T.C., sailing ship with early American flag (Wi-384, 388, 389); \$1 tear through sailor, \$2 edge and corner damage, \$3 edge damage. Three pieces est. \$300	3
New London, UNION BANK IN NEW-LONDON, \$1, whaling scene; \$2, milkmaid center; \$3, milkmaid center, Liberty left; \$5; \$10, harbor scene; \$20, stonecutters; \$50, three ship architects (Wi-438-443); \$2 tear through cancellation hole, \$5 missing corner.	
Seven pieces)
minor aging, edge repair, still desirable)
center (Wi-512, 513); both have edge and corner damage. Two pieces est. \$200 385	;
Southport, CONNECTICUT BANK AT SOUTHPORT, \$1, eagle and shield; \$2, milk-maid and coins; \$3, Liberty left, Ceres and third female at right; \$5, History and Liberty; \$10, Ceres left, Agriculture right, unusual ship center (not listed in Wismer); \$1 and \$2 minute mounting traces. Five pieces)
Tolland, COUNTY BANK, \$5 D.T., fine females within "5" center; \$10 D.T., Indian princess (Wi-626, 627); \$5 minor stains and enlarged cancellation holes, \$10 stain near Indian princess, tiny corner and edge nick. Two pieces est. \$250)

DELAWARE, Wilmington, BANK OF WILMINGTON AND BRANDYWINE, \$10, Euclid teaching child; \$20, females with heart shaped shield; \$10 corner and edge damage, \$20 damage to signature spaces. Two pieces	440
GEORGIA	
Columbus, CITY OF COLUMBUS, 6½ c Durand & Co. 184-, Greenwood & Grimes on building; 50c as above; each with face damage. Two pieces est. \$150	242
Dahlonega, BELFAST MINING CO., \$50 (Endicott & Clark, New Orleans, printer), Lafayette left; \$100 as above, Washington right. Two pieces est. \$100	3,300
Macon, MERCHANTS BANK OF MACON, \$1 T.C., Indian princess, "Lazy 1"; \$2 T.C., female, mill in background, "Lazy 2"; \$3 T.C., "Lazy 3"; \$1 damage to one cancellation hole, \$3 edge and corner damage. Three pieces est. \$400	1,540
INDIANA, STATE BANK OF INDIANA, \$1 D.T. (Wi-285-1), damage through cancellation hole est.\$100	220
KENTUCKY, Louisville, BANK OF KENTUCKY, \$5 T.C., female and harvesting scene, four presidents; \$10 T.C., Indian brave, female, eagle and globe; Lexington, NORTHERN BANK OF KENTUCKY, \$20 T.C., Henry Clay port, female with scroll center; \$5 edge nick, \$10 minute edge and corner damage, \$20 edge and corner damage. Three pieces	1.045
LOUISIANA, New Orleans, CANAL BANK, \$10 T.C., Columbus, Franklin, Washington and Fulton; COMMERCIAL BANK, \$5 R.W. & H., text in French and English, Poseidon-like figure, maidens bathing; UNION BANK OF LOUISIANA, \$50 R.W. & H., text in French and English; \$10 severe damage to left border, \$5 and \$50 edge damage. Three pieces	1,045
	363
MARYLAND NAME OF THE STATE OF	
Baltimore, MAYOR AND CITY COUNCIL OF BALTIMORE, 61/4c May 16, 1857; MER-CHANTS' BANK, \$50 "Designed, Drawn, Eng. by Freeman Rawdon" below central vignette; 61/4c aged, \$50 corner and edge damage. Two pieces est. \$125	418
Baltimore, UNION BANK OF MARYLAND, \$10 T.C., Washington left; \$20 T.C.; \$10 mounting traces, \$20 minor edge and face damage. Two pieces est. \$300	385
Hagerstown, FARMERS AND MILLERS BANK, \$1, girl at well left, sheep center; \$3, harvesting scene; \$5, woman and infant center; \$10, milkmaid center; \$1 minor aging and repair, \$3 minor mounting marks, \$5 edge damage and traces of mounting, \$10 edge and face damage. Four pieces est. \$400	825
Hagerstown, HAGERSTOWN BANK, \$20, mother and infant left, America as Indian maiden center; \$50, cupids center; \$100, Liberty, eagle and shield on rock; Havre-de-Grace, HAVRE-DE-GRACE BANK, \$5 Nov. 18, 1846, beautifully engraved ornate proof replete with symbolism for "5"; \$5 minor defects, \$20 corner and edge damage, \$50 corner and face damage, \$100 minute smudge on face. Four pieces	715
MAINE, Bangor, EASTERN BANK, \$5 T.C., female with anchor; \$10 T.C., eagle and ships (Waite 51, 62); \$5 miniscule edge damage, \$10 tiny corner nick does not detract from	
MAINE, Portland, CANAL BANK, \$1 T.C., female with eagle left; Wiscasset, MARINERS BANK, \$1 T.C., female with anchor; \$2 T.C.; \$5 T.C., ships, small ovals with Washington and Jefferson; (Maine) uniface incomplete trial color; (Waite 58, 17, 18, 21, uniface not listed); Canal Bank \$1 severe face damage, Mariners \$1 tiny corner missing,	605
\$2 tiny edge nick \$5 edge and corner damage. Five pieces est. \$500	1,540

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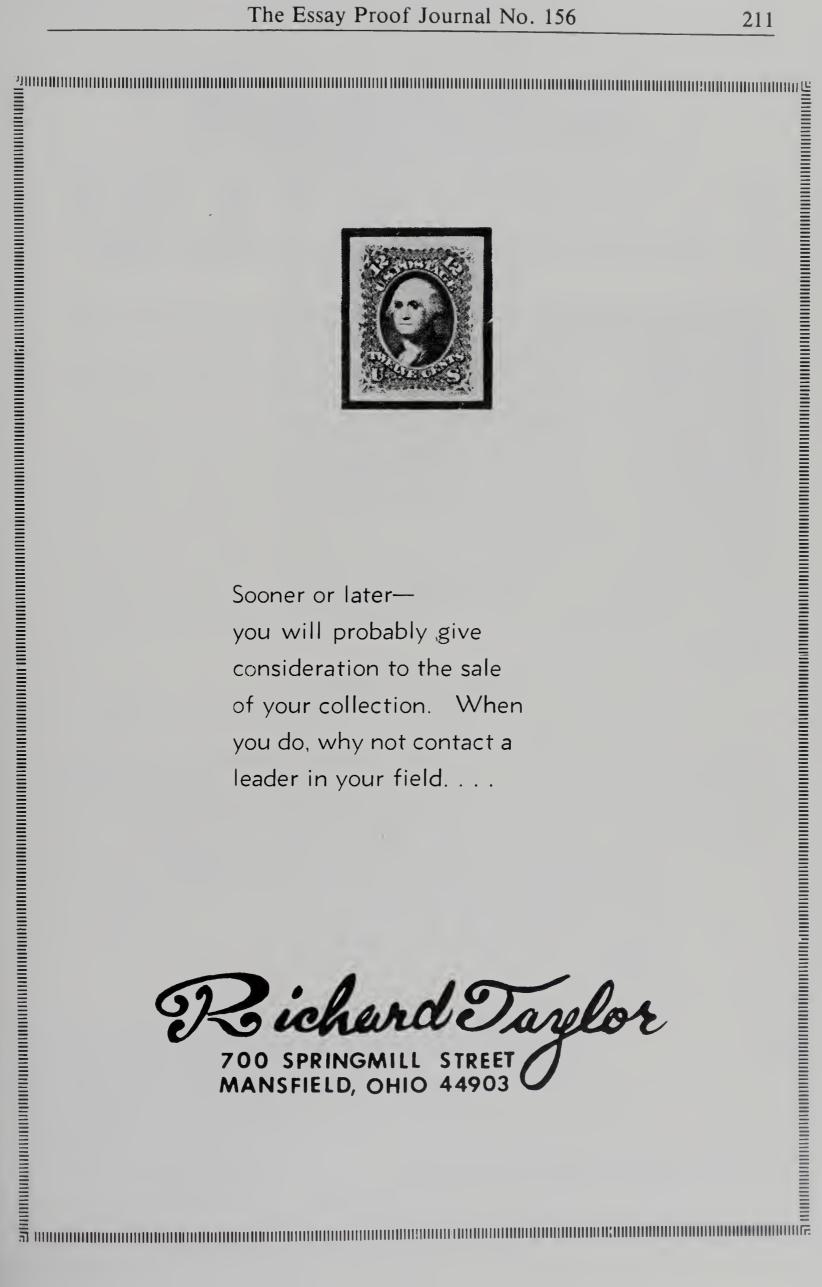


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Dr. Douglas Ball

In his February 1977 editorial in

The Bank Note Reporter, Editor Austin Sheheen, Jr.
had this to-say of Dr. Douglas Ball:

"I first met Douglas at one of those "rag pickers" sessions sponsored by the A.N.A. some years ago. Immediately we began a friendship that has prompted many pieces of correspondence, telephone conversations and personal visits. DURING THOSE YEARS I HAVE COME TO KNOW AND RESPECT DOUGLAS AS ONE OF THE GREATEST AUTHORITIES AND TRUE SCHOLARS OF THE ECONOMIC AND FINANCIAL POLICIES OF THE CONFEDERATE STATES OF AMERICA THAT HAS EVER LIVED . . ."

In a past issue of

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